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DCM

POSITION PAPER

TRAINING INVESTMENTS AND OERS FOR RAISING DIGITAL SKILLS IN CULTURAL AND CREATIVE SECTORS

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INTRODUCTION

The term “Life-long learning” often used by European institutions to underline the crucial importance of constant education and improvement in personal skills and attitudes to remain competitive in the work environment is perfectly applicable to the future perspectives of Cultural and Creative Sectors (CCS) and the professionals working in them.

In particular, the nature of the CCS is characterized by rapid technological changes where constantly new and complex knowledge is created and demanded and where underlying competencies are needed to improve the skills permanently. Although digitalization creates many opportunities in the sectors and should be embraced as a trend that will be part of our future, we should not forget that not all workers have access to online contents, nor enough digital competences. Following, the digitalisation in the creation, production, dissemination and accessibility of cultural and creative works must be seen as a priority for all EU Member States as well as workers with less developed digital skills should be offered suitable training opportunities.

The following document highlights the role of OERs and blended trainings for raising digital skills among workers and professionals of Cultural and Creative Sectors. Specifically, in a blended learning program, the use of digital technology is not just about learning how to navigate the internet or operate a computer. It also involves developing the necessary skills to meet the evolving needs of people who are working and studying in the 21st century.

However, we believe that OERs and blended trainings play a fundamental role in the educational context if they are developed under consistent educational policies as well as we hope that this document will contribute to the EU Commission's own work on the importance of introducing blended training (as done in DCM project) for CCS workers and professionals by enabling it to continue to take advantage and further capitalise on these experiences.

In addition, this document also aims to provide policy recommendations and a roadmap for the future targeted to all relevant stakeholders' levels. These are based on the DCM project experience and relevant good practices observed during the project duration.

CHAPTER 1

FUNDING OERS AND BLENDED TRAININGS FOR RAISING DIGITAL SKILLS AMONG WORKERS AND PROFESSIONALS OF CULTURAL AND CREATIVE SECTORS (CCS)

Since 2002, the movement for open educational resources has grown and spread around various countries. Its goal is to make sure that all educational materials are made available to everyone. In 2015, the OECD released a set of measures aimed at improving the quality of education. These measures were designed to encourage policymakers to take action to improve the teaching and learning environment using open educational resources.

Open educational resources, or OER, are materials that are freely available for learners and teachers to use. These include textbooks, research tools, and other course materials that have been released under a license that allows their reuse or redistribution. Contrary to popular belief, OER are not the same as the materials people can access for free online or through libraries. Instead, they are made available through a Creative Commons license, which allows them to be remixed and reused. This means that they are different from the materials people can find online or through libraries. Although they are free to read, they do not allow users to edit or share content.

One of the main advantages of using OER is that it can improve learner's success and retention. According to studies conducted by Hilton, Wiley, and others, over 95% of learners who used OER were able to achieve the same or better results than those who used commercial textbooks. They can be used across various subjects, such as math and modern art.

The Organization for Economic Cooperation and Development (OECD) has released a set of proposals aimed at promoting the use of open educational resources. These include funding OER-based programs, ensuring that educational resources are free of rights, establishing national counsel centres for OER, and making it an integral part of adult education.

The European Union and UNESCO are supporting the promotion of Open Education Resources (OER) in different ways. One of these is ISKM, which is based in Half Moon Bay, California. This organization, which claims to be an education non-profit, provides a wide range of training programs that are based on the principles of OER. This shows that OER is gaining recognition globally. In this chapter, we are going to take a look at what is OER and blended training and, what are the benefits to it.

What is an Open Educational Resource?

The term open educational resources (OER) refers to the materials that are available in any format and medium that are free to the public and are under copyright. These materials can be used for teaching and learning, and they can be reused, re-purposed, or redistributed without charge. An open license is a type of license that allows the public to access, re-use, and adapt educational materials. Open educational resources are commonly used for teaching and learning. They can be freely distributed and reused by the public, and they can be reused or repurposed without charge. For instance, educators can download and customize materials and share them with their learners. Open educational resources include various materials such as textbooks, course materials, streaming videos, software, and other tools and techniques that can be used to support learning. A textbook is an open-source textbook. OER is different from Open Access, Library-Licensed Course content. The term open access refers to the free online access to educational, research, and teaching materials.

These materials can be used by anyone, but they may not be remixed, reprinted, or redistributed. Scholarly works are often referred to as OA, and include government documents, reports from think tanks, and articles from open access journals. The term library-licensed materials refer to course materials that are available to patrons for free. These include print versions of books and electronic books, though these may not be downloadable or reprinted. Licenses allow multiple users to access the same content at the same time, and they may not be accessible offline. Although these materials are free, they are also not free because the library has paid for them.

According to studies, using open educational resources can help increase people learning and break down barriers to accessibility and affordability. In 2012, a study was conducted on the use of OER in the business department of Virginia State University. The researchers found that students who frequently used the resources had better grades and lower withdrawal and failure rates. OER provides benefits for all type of students and faculty alike .

- Reduce student costs: Many students opt out of buying textbooks and other course materials due to cost. Reducing or eliminating the costs of course materials is one of the most compelling reasons to use OERs.
- Support student success and retention: OERs can help guarantee that every student in a course has access to course material at the same time and at the optimal time. Several studies indicate that access to course material helps students succeed in a course and in their advancement towards graduation.
- Expanded access to learning: Students anywhere in the world can access OERs at any time and they can access the material repeatedly.
- Innovate teaching practices: Adapting, adopting, or creating OERs gives faculty the opportunity to tailor course content in new ways, allowing them to maximize the use of content to provide innovative and/or optimized learning experiences and environments for students. OER supports open pedagogy and open education.

- **Exercise academic freedom:** Students can control the content. Edit, revise, modify it as they like. True OER permits all of these adaptations.
- **Scalability:** OERs are easy to distribute widely with little or no cost.
- **Enhancement of regular course content:** Multimedia material such as videos can accompany text. Presenting information in multiple formats may help students to more easily learn the material being taught.
- **Enrich scholarship:** If faculty share that great lesson, simulation, tutorial, textbook, etc., it gives fellow educators more options for their own teaching and learning. The more pedagogical strategies available for teaching a topic, the stronger the teaching and learning can be.
- **Quick circulation:** Information may be disseminated rapidly. Quick availability of material may increase the timelines and/or relevance of the material being presented.
- **Showcasing of innovation and talent:** A wide audience may learn of faculty research interests and expertise. Potential students and donors may be impressed, and student and faculty recruitment efforts may be enhanced.
- **Continually improved resources:** Unlike textbooks and other static sources of information, OERs can be improved quickly through direct editing by users or through solicitation and incorporation of user feedback.

What is blended learning?

The concept of blended learning refers to a combination of face-to-face and technology-mediated learning, which can be done through various devices such as tablets, smartphones, and computers. These are typically provided by programs, and the learners are free to bring their own devices. In addition to being about the use of resources, our position is that it is also about the development of curriculum and program design.

In a blended learning program, the use of digital technology is not just about learning how to navigate the internet or operate a computer. It also involves developing the necessary skills to meet the evolving needs of people who are working and studying in the 21st century. This type of approach to adult education is designed to meet the needs of individuals who are seeking to improve their skills and knowledge.

The concept of blended learning was first used in higher education during the 1990s as the rapid emergence and evolution of the internet and computer technology led to an increase in the number of people using these tools. It was then that adult education researchers and practitioners started looking into the potential of this type of approach to addressing the needs of the modern learner. Instead of treating digital technology as a replacement for paper-based learning, adult education programs now view it as an integral part of their curriculum. Many educators have been incorporating digital technology into their teaching methods for some time.

Most studies on blended learning have been focused on changing the traditional methods of delivering adult education, which are usually course-based, group classroom, and curriculum-based. Instead of relying on a traditional course-based delivery system, many adult education programs support one-on-one learning experiences. This method involves using digital and paper resources to provide a variety of learning experiences that meet the needs of each learner. In addition to being able to provide a variety of educational tools and resources, this approach also allows learners to develop their knowledge and skills at their own pace.

Blended learning is a great way for adults to improve their skills and knowledge by giving them more opportunities to develop their own unique learning style. It also provides them with the necessary tools and resources to respond to their needs. In addition to being able to provide a variety of learning opportunities, it allows educators to connect with their learners and develop effective strategies.

- **Blended learning supports learners' self-confidence and self-reliance:** Blended learning is a method that allows learners to develop their digital literacy skills while also being creative and exploratory. It helps them build self-advocacy and critical thinking skills. In addition, it allows them to analyse and communicate information with others. This approach can change the dynamics of learning between educators and learners. As the educators and learners work together to create the curriculum, they start to see themselves as individuals who can make their own decisions regarding learning. Many adult learners noted that after they have been in basic education programs, they have started to see themselves as individuals who can make their own decisions. After engaging in learning, their self-identity changes. A blended learning approach can help them develop their language and literacy skills while they are not in a traditional literacy program. This type of learning can also increase their chances of succeeding in their future employment.
- **Blended learning encourages social connections and collaborations:** In addition to traditional classroom activities, such as reading and writing, blended learning also incorporates online activities, social interactions, and entertainment. This type of learning is facilitated by collaboration between educators and learners. Adult literacy learners can expand their circle of learning by connecting with others through online social networks. They can also learn about people from other countries who have similar experiences. Learning happens in various ways across networks rather than in a single person.
- **Balanced learning provides flexibility:** According to our experience in adult basic education programs, many learners have time constraints because of their work commitments and family responsibilities. With blended learning, they have more options when it comes to their studies and scheduling. This type of learning also provides flexibility in terms of setting practice times and class schedules. Blended learning is more responsive to adult learners' learning styles. It also shows how complex the relationship between knowledge construction and processes is.

- **Blended learning helps to manage systemic inequalities:** Digital inequity is a growing concern due to the increasing number of people who are required to access public services online. This can be a barrier to getting the services that people need. For instance, the social class that people belong to can affect the accessibility of internet services. Many adult learners are at risk of experiencing digital inequality due to various factors such as their lack of access to equipment and knowledge about online learning. This issue is also exacerbated by their lack of problem-solving skills.

Creating OERs and blended trainings for cultural and creative sectors

OER can be used to enhance the learning experience for adult learners. It can help learners reach their goals by providing them with flexible and accessible supplements, as well as encouraging long-term learning habits by giving them personalized learning materials. In addition, it can help educators improve their knowledge by giving them access to online professional development. The process of creating an OER is similar to that of creating a document. According to "The OER Starter Kit" It is based on instructional design framework and consists of five phases:

1. **Research phase:** Before starting to work on a project, it's important to firstly ask a couple of questions to assess your knowledge of open content. These include: Have you been able to explore the content in OER in the past?
2. **Pre-production phase:** The next step involves gathering resources that will be applicable to the adoption of the OER. This step should be followed by developing a skeleton outline and other project management documents.

3. **Design phase:** This step is the last step before the actual development of the OER begins. For most projects, this is the last step before the documents are ready to be used. During this phase, the project's skeleton documents and outlines are developed, and the existing OER is fit into places where it should be. This also includes any related processes and visual design work that need to be done by an instructional designer.
4. **Development phase:** The most time is spent on developing new materials for OER projects that need to be modified or adapted. Existing OER that are being modified or adapted go through a closed loop until they are in a position where they can be easily copied and improved. Before they can be released, checks are made on the intellectual property and accessibility of the content. This content is typically written in Google Docs or other rich content editors such as Word, and it is then transferred to a publishing platform such as Pressbooks.
5. **Publication phase:** Once the content has been created, the next step is to share it with the public. This involves creating export versions of the finished product, as well as archiving files that can be used by instructors for editing. Additionally, you can deposit any ancillary materials in the Digital Repository. The new content is then disseminated to the public through the open community.

Blended learning is a type of instructional method that combines the use of computer-based activities and face-to-face classes. It is a training and learning method that combines traditional classroom instruction with digital learning tools. The main objective of this type of program is to enhance the effectiveness of traditional face-to-face methods by incorporating the necessary changes. When creating a blended learning program, it is important to find the appropriate blend of learning resources. This can be done through the integration of digital learning resources and ILT. There are a variety of supplemental learning materials that can be used to enhance the learning experience, such as instructional videos and microlearning modules.

These resources can be used multiple times and can be developed in a variety of ways. Blended learning allows employees to take advantage of the flexibility of working from home. It also provides them with the opportunity to improve their skills and knowledge while reducing their time on the job. One of the most important factors that people can consider when it comes to implementing this type of training is the creation of an engaging and interesting environment.

For raising digital skills among workers and professionals of the cultural and creative sectors, it is best to use OERs and blended training, because online learning is an effective and cost-effective way to expand adult training programs. It can help meet the increasing demand for training by providing a wider variety of learners and reducing the need for education infrastructure. In addition, blended training helps adults, who do not feel comfortable to learn only through online training.

Funding OERs and blended trainings for cultural and creative sectors

Due to the COVID-19 crisis, more adults are turning to online learning to improve their skills. This is because many of the training sessions that were originally planned for traditional classrooms have been replaced by online learning. In addition, people are being encouraged to use their time freed up by work schemes to improve their skills. This where OER and blended learning comes in hand, especially for raising digital skills among the cultural and creative sectors.

According to OECD Policy Responses to Coronavirus (2020), the development of digital skills is very important for people who are already highly educated to take advantage of online learning. Before the COVID-19 crisis, around 23% of training participants had high digital problem-solving skills, while 14% of trainees did not have these. Several countries have also launched programs to help adults improve their digital literacy.

Making online learning more inclusive is a must as there are currently few courses that are geared toward white-collar jobs. In France, for instance, only around 10% of training courses were available online before the crisis. Although the crisis has increased the number of courses that are accessible online, it is still hard to deliver certain types of training. The lack of adequate digital infrastructure is a critical factor that needs to be considered when it comes to making online learning more inclusive. Without the proper access to the Internet, training and education will continue to be affected by existing inequalities.

The rapid emergence and growth of open education has resulted in a wide range of educational resources being made available to the public. Some of these include some of the most prestigious educational institutions in the world. A digital repository is a great place to start searching for Open Education Resources. There are numerous repositories out there, and here are some of these places:

- American Institute of Mathematics
- Openverse
- Curriki
- Khan Academy
- MIT open courseware
- MERLOT
- Open Education Global
- OER Commons

In the United States , there is a program, whose initiative is to increase the ability to help workers with training. The goal of the U.S. Department of Labor's Trade Adjustment Assistance Community College and Career Training (TAACCCT) program was to make sure that the products that it funded were made available for free use and improvement by other people.

Through the program, grantees were able to build on and contribute to the body of Attribution by licensing their work under the Creative Commons 4.0 license. They were also able to upload their materials to SkillsCommons.org, a free online library of learning resources. Through California State University, SkillCommons.org continues to provide educational materials and support services. This digital library also features project evaluation reports and research findings that highlight the lessons learned through the TAACCCT grants.

In Europe, we have the European Union and UNESCO, who support and fund OERs and blended trainings. Despite the positive statements about the potential of OER, it is still not enough to simply promote and develop policies and principles that will help improve the practice of education. Instead, we need to consider the various factors that affect the development and implementation of effective educational policies. This new focus on the use of OERs could help demonstrate how they can help address some of the most critical issues in education, such as the increasing cost of education and the increasing pressure on teachers. It also could encourage senior educational leaders to take more action to address these issues. The key to achieving this goal is that the policy framework for OERs should be more mainstream. As it was said, OER are free and openly licensed educational materials that can be used for teaching, learning, research, and other purposes. There is an urgent need to support educators, who are creating OERs for adults.

Conclusion

Adult learners can benefit from the advantages of online education resources. They can lower learner costs, improve learner retention, and help educators develop effective teaching techniques. Additionally, they can give learners the freedom to control the content they consume.

Through blended learning, learners can experience a personalized learning experience. This method allows them to learn at their own pace, and trainers can monitor their progress. With digital teaching tools, teachers can monitor the progress of their adult learners. They can also see if they're engaging with the content and if they're keeping track of their goals. Blended learning provides teachers with the opportunity to deliver faster and more cost-effective results. It can also reach a wider audience using digital platforms.

One of the biggest disadvantages of OER is the quality issues. Since there are many repositories that allow users to create accounts and post content, some of these may not be relevant or accurate. Since many creators of OER do not receive any payment for their services, it is unlikely that they will update their OER. This means that it will most likely remain unavailable online. Therefore, it is important that creators have the necessary motivation and supervision to create and manage OERs. The disadvantage of blended learning is that there is a lot of work involved in setting up and implementing blended learning. If learners are used to a traditional method, it can be hard for them to switch to a new one.

Even though the potential of OER is immense, it is still not enough for policymakers to simply develop and implement policies that will improve the way education is taught. Instead, they should consider raising their funding for these learning methods to help raise workers and professionals' digital skills in the cultural and creative sectors.

CHAPTER 2

OVERVIEW OF SCHEMES AND POLICIES RELATED TO CCS CURRENTLY UNDER DEVELOPMENT OR IMPLEMENTED IN EUROPE AND IN EACH PROJECT PARTNER COUNTRY

The EU and other Member States of the European Union are developing different policies in the area of CCS. The EU does not have a common cultural and educational politics but does have a recommendation connected to different priorities in the area of culture. The EU policy is connected with strategic documents, recommendations, strategic actions plan, etc. Different European countries have confirmed full participation in most activity plans and programs, however, some are more advanced than others.

With the analysis presented above, readers can see the different levels of engagement of different countries and their development in the area of CCS. The report will give an overview of schemes and policies related to CCS in several countries. The report could be used for practitioners and policy makers in the area of CCS. Growth agenda is underpinned by a balanced industrial mix, the development and adoption of new knowledge or technological platforms, and risk taking in radical and incremental innovations as well as in soft and hard innovations. In other words, it is desirable to promote a sustainable and endogenous way to 'reset' the economy by endorsing a growth agenda that also includes creative and cultural sectors.

The creative and cultural sectors and industries are drivers of regional growth. The European debate on creative and cultural industries has been slow to take off and it is fair to say that it has been driven by the dynamism of the UK (DCMS 1998, 2007) and US (Florida 2003, 2005, 2010) contributions, where the academic and policy discourses focused more upon creative industries.

In the UK, the creative economy agenda has been driven by evidence of the creative industries' contribution to economic growth. These accounted for over 6% of Gross Value Added (GVA) in 2007 and for around 8% of the UK economy, a figure comparable with the financial services sector (NESTA 2009).

More importantly, they have grown faster than other sectors in the UK. Indeed, according to government figures, creative industries grew by an average of 5% per year between 1997 and 2007, higher than the average of 3% for the whole of the economy over this period. In particular, software, computer games and electronic publishing registered the highest average growth at around 9% per year. Employment growth has also been higher in creative sectors than in the rest of the economy: between 1997 and 2008, they grew at an annual average rate of 2%, with employment in the software, computer games and electronic publishing industries growing at about 5%, against only 1% for the whole of the economy (DCMS 2010).

Recent studies have also found creative industries to be more innovative than other manufacturing and service sectors. Chapain et al. (2010) looked at the innovation capacity of creative industries and found that creative industries are more innovative than many other high-innovation sectors, for example knowledge intensive business services (e.g. research, finances, legal and other professional services). They are also over-represented in the population of innovators for all UK regions except London. This suggests that creative industries not only impact on the rest of the economy by producing and selling creative goods and services, but more importantly, they feed creative goods and services as intermediary inputs to other sectors, translating themselves into process or product innovations. Creative industries therefore indirectly contribute to economic growth by impacting on the innovation capability of the rest of the economy, through processes of sourcing, adoption, imitation, and buyer-supplier cooperation.

It will further be argued that a policy agenda for the EU's economic growth takes little account of the opportunities and potential of creative and cultural sectors, favoring hard technologies and services. A growing literature is starting to highlight the innovation capacity of CCS as they intersect the innovation processes of other manufacturing and services sectors with innovative and creative outputs. The indecision of EU policy-makers on how to take advantage of creative and cultural sectors for the delivery of a Smart Europe (as part of the Europe 2020 agenda) translates into a lack of commitment to such industries and indeed to a clear cohesion agenda.

Analyze of the EU policy

The EU smart economy agenda and emphasis of the EU on creative as well as cultural sectors can be translated into a more balanced approach that considers both the role of creative sectors in urban economies and that of cultural sectors in rural spaces and heritage cities. European institutions seem to be singing from the same hymn sheet in advocating for cultural and creative industries to play a crucial role in stimulating EU innovation.

Jose Manuel Barroso, President of the European Commission said that 'culture and creativity touch the daily life of citizens. They are important drivers for personal development, social cohesion and economic growth' (EU Commission 2007). In the same way, the EU Council encouraged policy to 'stimulate activities aimed at maximizing the economic potential of culture and creativity by SMEs, fostering their cooperation and the development of networks' (EU Council 2007, p. 7) and underlines that 'the cultural and creative sectors make a special and multi-faceted contribution towards strengthening Europe's global competitiveness' (EU Council 2007, p. 4).

However, creative and cultural sectors are only tangentially mentioned in Europe 2020, in relation to the EU's agenda to promote a smart, as well as sustainable and inclusive growth; where smart growth means "developing an economy based on knowledge and innovation" (EU Commission 2010). The EU smart economy agenda is an important part of the EU's collective answer to the current economic crisis in line with the objectives set by the rolling Lisbon Agenda. Setting aside the sustainable and inclusive aspects of the growth that the EU is committed to pursue albeit the three are related and interdependent , the argument behind the promotion of 'smartness' seems strictly linked to innovation, as in investment in R&D, human capital and investment in digital technology. Indeed, as the Commission identifies possible scenarios of growth trajectories, the aspiration of economic resilience is argued to be driven by Europe's strengths:

"We can count on the talent and creativity of our people, a strong industrial base, a vibrant services sector, a thriving, high quality agricultural sector, strong maritime tradition, our single market and common currency, our position as the world's biggest trading bloc and leading destination for foreign direct investment. (EU Commission 2010, p. 11) "

So, from a medium-term perspective, the European vision for smart economic growth does not appear to have been linked with the innovation and creativity generated by its creative and cultural sectors. Indeed, further reading of the EU competitiveness report 2009 reveals there to be no provision for creative and cultural sectors to be targeted either as an objective or a vehicle to promote EU competitiveness. Instead, reflecting a narrow definition of competitiveness, performance and cross-country comparisons are concentrated on measurements of productivity.

The creative and cultural agenda is in the end found to be pushed forward by DG Education and Culture in their 'EU agenda for culture' and the Green Paper on 'Unlocking the potential of cultural and creative industries' (EU Commission 2010a).

The Green Paper in particular shows a good understanding of the impact that cultural and creative industries can have on the wider economy, suggesting that 'imaginative solutions in many different sectors stem from creative thinking' (p. 4).

The consultation document launched by DG Education and Culture on the EU culture programme for 2014 onwards attempts to stress the importance of European cultural diversity as an asset to be seized rather than a bottleneck, however it falls short of translating an aspiration that is framed in the humanistic debate into a more rigorous economic development agenda (EU Commission 2010b). An appreciation of creative and cultural sectors as drivers of regional growth can also be found in the Sixth progress report on cohesion published by DG Regio (EU Commission 2009).

In fact, these sectors have been included in the action plan of the Lisbon Agenda, and financial provision for them can be found as part of the EU Structural Funds. The EU Council encourages the Commission and Member States to 'use the Cohesion Fund and the Structural Funds more efficiently in order to optimise support to SMEs in the cultural and creative sectors' (EU Council 2007, p. 8). EU regional policy has been the main vehicle to deliver effectively the Lisbon agenda, so it is no surprise for creative and cultural sectors to be included; evidence presented in the Sixth progress report confirms that there is a regional dimension to creativity and innovation, and in particular that there is divide between Convergence Regions and Competitiveness and Employment Regions in terms of creative assets and performance.

We believe that cultural and creative sectors have the potential to spur local regeneration in urban and rural areas and sector renewal especially in relation to key technological platforms such as design, digital and clean tech. The latter are competence and scientific launching pads that create technological externalities across a set of related sectors. These technological platforms are crucial enablers of regional economic growth and resilience in so far as they support the development of sectors which benefit from each other's innovations in a process of virtuous dynamism.

Creative sectors, in particular, produce services and goods that have a high creative content and are therefore positioned at the top end of the market. Creative sectors tend to throw into the market mainly technology-pushed innovations (new socio-cultural meanings) which however are increasingly changing every aspect of our life, e.g. ICT.

Cultural sectors, on the other hand, have very strong local roots and can enable the economic diversification of rural areas in sustainable and smart ways, or through economic exploitation (more than preservation) of art, heritage and traditions. Knowledge spillovers from design and digital platforms, as well as from other cultural and creative sectors, can enable the valorisation of these locally and culturally based sectors. Their intrinsic link with the environment means that they are probably the most likely to combine smart and sustainable concerns. The use of internet and digital technology in the tourism industry is a further example of a revolution that is opening even small local realities to educated and affluent consumers (Halkier 2010). Creative and cultural sectors also provide crucial creative knowledge to the wider economy by injecting innovations to a variety of manufacturing and service sectors. Indeed, they have the potential to change the nature of the manufacturing sector which is becoming more and more hybrid in the way it combines manufacturing and service functions (Strambach 2010). They have the ability to upgrade the knowledge and creative content of any product and service, changing their nature and thereby their positioning in the market. Digital and Design platforms are particularly relevant in this respect. This means that if creative and cultural sectors are important components of a diverse and resourceful regional economy, they are capable of innovations that would enable the region to absorb, adjust, respond and ultimately outlive external and internal shocks.

In particular, the arguments in favor of a diverse economy are twofold:
a diverse economy is not only more resourceful in facing external shocks because it can rely on a wider set of skills, knowledges and competences to be recombined and re-integrated (see the ample literature on related

varieties, including Cooke 2010), but it can benefit from Jacobian economies and be more innovative and creative (serendipitous cross sector spillovers). In our view, these are the strategies that should sustain EU competitiveness.

The European Commission's defined priorities for 2019-2024 are highly relevant for policy making in the field of culture at EU level and for the key themes of European cultural cooperation.

These priorities are part of the overall political strategy of the European Union.

The defined priorities remain highly relevant for policy making in the field of culture at EU level and for the key themes of European cultural cooperation.

For the period of 2019-24, the six political priorities of the European Commission are:

1. A European Green Deal: striving to be the first climate-neutral continent.
2. A Europe fit for the digital age: empowering people with a new generation of technologies.
3. An economy that works for people: working for social fairness and prosperity
4. A stronger Europe in the world: Europe to strive for more by strengthening our unique brand of responsible global leadership.
5. Promoting our European way of life: building a Union of equality in which we all have the same access to opportunities.
6. A new push for European democracy: nurturing, protecting and strengthening our democracy.

European Union culture policies aim to address and promote the cultural dimension of European integration through relevant legislation and government funding. These policies support the development of cultural activity, education or research conducted by private companies, NGO's and individual initiatives based in the EU working in the fields of cinema and audiovisual, publishing, music and crafts.

In the European Agenda for Culture there are three strategic areas, with specific objectives corresponding to social, economic and external dimensions:

- Social - aimed at harnessing the power of culture and cultural diversity for social cohesion and well-being,
- Economic - with the goal of supporting culture-based creativity in education and innovation, for jobs and growth,
- External - the goal is to strengthen the EU's international cultural relations through supporting culture as an engine for sustainable social and economic development; promoting culture and intercultural dialogue for peaceful inter-community relations; reinforcing cooperation on cultural heritage;

Creative Europe is the European Commission's flagship programme to support the culture and audiovisual sectors. The Creative Europe programme 2021-2027 has a budget of € 2.44 billion, compared to €1.47 billion of the previous programme (2014-2020). Creative Europe invests in actions that reinforce cultural diversity and respond to the needs and challenges of the cultural and creative sectors.

The main objectives of the programme are to:

- safeguard, develop and promote European cultural and linguistic diversity and heritage,
- increase the competitiveness and economic potential of the cultural and creative sectors, in particular the audiovisual sector;

The novelties of the programme will contribute to the recovery of these sectors, reinforcing their efforts to become more inclusive, more digital and environmentally more sustainable.
The Creative Europe programme consists of the Creative Europe CULTURE and Creative Europe MEDIA (audio-visual) as well as the Cross-sectoral strand.

Analysis of policies and programmes in different partner countries

GERMANY

After the Bundestag elections in autumn 2021 the following priorities for cultural policy were agreed upon:

- Anchoring culture as a state objective in the Basic Law
- Promotion of culture
- Establishment of a "Green Culture" focal point for ecological transformation
- Creation of a competence centre for digital culture
- Development of strategies for rural areas
- Strengthening cultural venues
- Strengthening the cultural industries
- Commitment to a fair balance of interests in copyright
- Safeguarding and making accessible the architectural cultural heritage
- Media: debate on the value of free media for democracy
- Protection of memorials and adequate funding of memorial work.
- Nazi looted art: further repatriation of cultural objects seized as a result of Nazi persecution
- Strengthening the history of democracy in Germany
- One of the priorities for 2020 -2022 was the creation of measures to support the cultural sector in the COVID-19 crisis.

Examples of programmes at the federal level are:

- Nationally valuable cultural monuments (since 1950, by 2020 over cultural monuments could be preserved and restored with a total volume of approx. 387 million euros),
- Initiative Musik (since 2007),
- National Prevention Programme against Islamist Extremism
- Excellent Orchestra Landscape Germany
- Preservation of the written cultural heritage
- Youth Remembers (2 funding lines: targeted examination of the Nazi era + sustainable reappraisal of the SED dictatorship).

At the federal level, support for artists is primarily provided through the cultural funds - the Art Fund, the German Literature Fund, the Sociocultural Fund and the Performing Arts Fund as well as support projects of the German Music Council. This support includes, for example, nationally significant exhibitions of contemporary art, competitions, scholarships, prizes and other appropriate forms.

A central actor in the promotion of culture by the federal government is the Federal Cultural Foundation. Its task is to promote programmes and projects in an international context. In addition to general project funding, which is not restricted to specific genres or themes, it develops its own programmes, current e.g. "ZERO - Climate Neutral Art and Culture Projects", "TURN 2 - Artistic Cooperation between Germany and African Countries", "JUPITER - Performing Arts for Young Audiences" and "Culture digital".

Another funding programme is "Art in Buildings". This is understood to mean an obligation on the part of the state in particular, as a building owner, to use a certain proportion - usually around 1 per cent - of the construction costs of public buildings for works of art out of its claim to building culture. This obligation is laid down in corresponding regulations at the federal and state levels. Some cities have taken on this obligation at the municipal level.

Special support for companies, start-ups, self-employed and freelancers in the cultural and creative industries is offered by the Federal Government through the *Competence Centre for Cultural and Creative Industries.*

During COVID-19, numerous programmes were launched to support the arts and culture sectors. Of particular importance here is the "NEUSTART KULTUR" programme, which the federal government launched in summer 2020. It initially comprised 1 billion euros, which was increased to 2 billion in spring 2021.

In addition, the federal government has provided a special fund for cultural events amounting to 2.5 billion euros. It consists of economic aid for (smaller) events that can only take place with a reduced audience and cancellation insurance for larger events.

ITALY

The main problem that the Ministries of Culture, an expression of different government coalitions, had to face since the eve of the new century was the strong shortage in the public financing of culture, with severe constraints and drastic cuts inflicted since the 00s on the Ministry's budget.

The main challenges in which cultural policies and public debate have focused in the last years concern the following strategic issues:

- education, audience development, cultural participation and consumption;
- cultural professionals, new skills for public institutions and the role of artists;
- public/private governance models for cultural organizations and the rise of new business models;
- new funding opportunities for culture from private resources;
- digital transformation;
- the role of the Third Sector for local development and social/cultural innovation;
- the adoption of systems and metrics for measuring the impacts of culture.

In general, priorities for Italian government are:

- Promotion of the development of culture;
- Digitization (including the work on the digital road-map);
- Promotion of books and reading and cultural institutions;
- Contemporary creativity and urban redevelopment;
- Support for entertainment, cinema and audiovisual.

Priorities correspond to defined objectives, such as:

- Promotion and support through the enhancement in Italy and abroad of activities and initiatives of public and private entities operating in sectors of specific interest;
- Increasing of measures, initiatives aimed at improving institutional actions, also in relation to the impact on the territories;
- Development of networks, listening and discussion with stakeholders, including through the adoption of digital platforms.

Since 2016, residents who reach the age of majority receive a €500 bonus (Bonus 18anni) from the State to be used for cultural consumption (cinema, music and concerts, cultural events, books, museums, theatre, music, etc.).

Entrance to State museums, monuments, and archaeological sites (free admission in a large percentage of cases) is free for all EU and non-EU citizens under the age of 18, for several categories of visitors, as well as for all on special days and during Museum week.

Nati per leggere - Born to Read is a project developed by the Pediatricians' Cultural Association, the Italian Library Association and the Child Health Centre, present in all Italian regions. It offers free reading activities to families with children up to 6 years of age, carried out with the financial contribution of the National Centre for Books and Reading, Regions, Provinces, and Municipalities

The 2021 National Plan for Education related to Cultural Heritage (4th edition) underlines the strategic role of heritage education for the cultural, economic and social recovery of the country and promotes educational actions.

The Region Emilia-Romagna launched in December 2021 a special experimental programme of Arts on Prescription, focused on the theatre.

ESTONIA

Estonia has been implementing its principles through different national policies, strategies and Action Programs of the Government. The government states the following main goals:

- Viability of Estonian cultural space
- Development of cultural and creative industries
- increasing productivity, stimulating entrepreneurship and encouraging innovation
- Digitalization in all levels in CCS
- Communication with partners from public as well as private sector and nonprofit bodies
- Ensuring the integration process within Estonian society;

Main rights, connected with culture, are stated in the Constitution of the Republic of Estonia. The general principles define Estonian culture as both the creation of Estonians as well as that of other nationalities living in Estonia. That's why in October 1993, the Parliament passed the National Minorities Cultural Autonomy Act. The main objectives of the minority cultural self-government are: organisation of mother language learning, establishment of national cultural institutions, organisation of cultural events, establishment and awarding of funds, scholarships and awards for the promotion of national culture and education, etc.

Support for freelance creative persons and creative unions is regulated by the Creative Persons and Artistic Associations Act, which entered into force in January 2005. The purpose of this Act is to support cultural creativity and the professional preservation and development of fine arts, and to improve and create the conditions necessary for the creative work of persons through creative associations.

The Ministry of Culture and the Confederation of Estonian Employees' Unions (TALO) have traditionally negotiated in autumn during the past 15 years to raise salaries for cultural workers in the public sector. With some exceptions, an agreement is usually signed by the Minister and the TALO.

In February 2018, the Action Plan for Digitisation of Cultural Heritage 2018-2023 was adopted by the Minister of Culture. The main goals and elements of this plan are:

- to make digitally available one third of cultural heritage preserved in memory institutions (libraries, museums, archives);
- to develop the infrastructure for archiving, long-term preserving and backup of data and connected services was adopted;
- the whole cost is EUR 9,16 million, of which EUR 8,28 million comes from the investments of EU structural funds;
- mainly focussed on heritage from 1900-1940 (except film);
- by the end 2023 the goals are – documents 3%, objects 32%, film 60%, photos 60%, art 55%, printed heritage 28%;
- cooperation between public/private sectors, promote the reuse of digital heritage, especially in education and creative industries;

SPAIN

The main objectives of cultural policies implemented by any level of the Spanish public administration are the preservation of cultural heritage and the promotion of access to culture. The differences arise in what is considered cultural heritage (tangible versus intangible; of the state versus identities) and which types of cultural manifestations should be promoted and how access should be granted and financed. In terms of recognising diversity, the very way the Spanish state is organised territorially has been an admission of the cultural diversity of the country. Protection of diversity has been mainly interpreted by looking internally at the individual traits of the various cultures comprising modern-day Spain.

The following five objectives are general for the Spanish cultural policy:

- promoting a cultural offer of quality, articulating a state policy that guarantees the right of access to culture through the improvement of facilities and the technological modernisation of cultural management;
- updating the legal framework of cultural protection;
- promoting a social alliance for culture that encourages participation and the role of civil society in the support and promotion of culture;
- promoting culture as a critical tool to disseminate the "brand" Spain abroad;
- facilitating creation, improving the conditions for contemporary creation and intellectual innovation, as key elements for the social development;

With a great impact on the cultural field, in 2013 the government launched the Plan for the Promotion of the Digital Economy and Content Industry. The plan covered three areas of action: the growth of the sector, with education and training initiatives in digital content, funding programmes and the impulse for increasing the dimension of companies and businesses; the protection of intellectual property; and the re-use of public sector information.

With the collaboration of the private sector (such as media and telecommunication companies), the Ministry has launched an awareness campaign in the media titled No piratees tu futuro [Don't Pirate Your Future], with a series of online advertising spots aiming to reduce the high levels of piracy in Spain. In the library sector, the programme eBiblio provides free loans of e-books and audio-books and in the cinematographic sector, the government launched a new version of the portal Filmotech.com, as a new model for commercialising cultural products.

Important public and private initiatives for artists working with new technologies are:

- ArtFutura, the Festival of Digital Culture and Creativity was founded in 1990. The festival has become a point of reference in Spain for art, technology and digital culture, and offers an extensive programme of activities in museums and cultural centres in more than twelve different Spanish cities. Each year, ArtFutura presents the most outstanding and innovative international projects of the previous twelve months in digital art, interactive design, computer animation and video games;
- OFFF started in Barcelona in 2001 as a festival of post-digital culture, and today combines art, design and technology through different activities such as conferences, workshops and exhibitions;
- Arts Santa Monica Creativity Centre, under the Catalan government's Department of Culture, is a space for convergence and crossover between the different disciplines of contemporary artistic creation and science aimed at the diffusion of Catalan creativity, innovation, and reflection;
- Meeting-Show Zinc Shower held for the first time in 2013, is an international meeting point for channelling investment, promotion, training and collaboration among the most innovative companies and projects in the sector.

BULGARIA

Bulgaria's national cultural policy priorities include:

- preserving the cultural memory and historical heritage;
- creating conditions for the development and enrichment of all spheres of culture as factors for sustainable development;
- designing and adopting an effective mechanism of financing cultural institutions and finding alternative funding forms and sources;
- improving the statutory framework in the sphere of culture;
- preservation of cultural heritage and digitalisation of cultural content.

The Republic of Bulgaria guarantees the right of persons from ethnic communities to disseminate and transmit their traditional cultural expression forms, as well as their right to have free access to those forms (Constitution of the Republic of Bulgaria, the Bulgarian Culture Protection and Development Act). In this respect, linguistic diversity is especially protected as an important exchange factor (the Bulgarian Culture Protection and Development Act).
The Bulgarian Cultural Heritage Act contains provisions on the role of the state, municipalities and individuals in ensuring equal access to cultural assets, which are also a form of cultural expression. This Act stipulates the right of access to cultural assets as providing physical or intellectual access to those assets without them being damaged or compromised.

Bulgarian legislation outlines measures in line with the Convention:

- The Culture Protection and Development Act (CPDA, 1999), Article 2 outlines the basic principles of the national cultural policy, including: “promoting cultural diversity while preserving national culture cohesion” and “enabling the cultural industry and the arts market”. Further in Article 20, in order to protect national identity, there are measures to ensure that programmes, films, etc. with cultural content and priority treatment of culture appear on national media (subsidised).
- The Film Industry Act (FIA, 2003) - enables the development of the national film industry by providing direct and indirect measures to support film production, distribution and projection.
- The Radio and Television Act (RTA) - stipulates that a minimum of 50% of total screen time shall be dedicated to European and Bulgarian productions. The law also regulates the option of broadcasting programmes in another language, including also for Bulgarian citizens whose native tongue is not Bulgarian.

- The Copyright and Related Rights Act (CRRA, 1993) - Without being explicitly mentioned in the Convention's key texts (except in the Preamble), intellectual property is the basis of most cultural goods and services, as well as all kinds of cultural industries. Copyright protection helps maintain and develop the creative process in the interest of authors, artists, performers, producers, consumers, culture, industry and the general audience.
- Cultural Heritage Act - the objectives of this Act are to enable the preservation and protection of cultural heritage, sustainable development for its preservation policy and to ensure equal access to cultural assets for all citizens in compliance with the following principles: 1. equal treatment of different cultural heritage types; 2. decentralization of management and funding for cultural heritage preservation activities; 3. publicity and transparency in managing cultural heritage preservation activities.
- Spatial Planning Act - regulates cultural heritage protection by governing the creation of "protected areas" and areas under special territorial development protection.

CHAPTER 3

POLICY RECOMMENDATIONS

Cultural and creative sectors make important contributions for ensuring the continued development of societies, as well as generate considerable economic wealth. They are a significant source of job and income, and are considered as one of the most effective means to achieve sustainability and inclusive development, build resilience in local economies, and contribute to the 2030 Agenda and its Sustainable Development Goals.

It is well known that creativity has a fundamental role in social innovation and establishing the new socio-economic order, because it gives a competitive edge to organizations for the development of new social forms and for knowledge accumulation. Culture helps build social capital, preserve a community's sense of place and improve learning and valuable skills for the future. In particular, the knowledge-based economies favour ideas that stimulate innovation and develop specialized services, being information, technology and learning central to their performance.

As a driver of innovation, there is a great potential for CCS to play an important role in adapting to global changes in a more resilient and inclusive way, increasing tolerance of people, promoting identity formation and intercultural understanding.

However, for this potential to be realized, **great efforts are needed** to ensure that all these opportunities are exploited and that the long-term challenges facing the sectors are addressed.

A comprehensive cultural planning process includes the establishing of a leadership team to inform plan development, outreach, and engagement. The need to create sustainable cities should be interpreted and based on culture of sharing resources, skill-sharing, sharing of visions, sharing of environment and urban infrastructure.

The involvement of individuals, organizations, institutions, and other arts and culture assets on public and private land should be considered as vital for the creation of community vision and action plan. Cultural mapping has to be done with the support of diverse stakeholders, professionals working in CCS and the community.

A comprehensive cultural planning process includes **the establishing of a leadership team** to inform plan development, outreach, and engagement. The need to create sustainable cities should be interpreted and based on culture of sharing resources, skill-sharing, sharing of visions, sharing of environment and urban infrastructure. The involvement of individuals, organizations, institutions, and other arts and culture assets on public and private land should be considered as vital for the creation of community vision and action plan. Cultural mapping has to be done with the support of diverse stakeholders, professionals working in CCS and the community.

With the use of arts and culture, **local and national governments can stimulate innovation and engage communities within the creative processes**, generating social innovation and knowledge exchange. The formation of programmes and projects based on open and inclusive design have a bigger chance to succeed because they are supposed to be more relevant for the specific realities and the available resources in which the initiatives will be implemented.

When setting priorities for the enhancement of cultural vitality and community spaces, local and national governments need to think in advance what governments, organizations, businesses, funders, professionals working in the CCS and citizens can do to help advance their vision and specific strategies. They have to put people first and encourage curiosity and creativity, recognizing **the role of each individual and organizations for the formulation of long-term strategies and expected results**.

Moreover, apart from having strategic direction, governments have to think about how they deliver their direction over the long term. Specific plans have to be put in action such as Official Community Plan, Financial Plans, Sustainable Plan, etc. These plans need to be developed and regularly updated to guide civic cultural initiatives, as well as ongoing implementation, monitoring and review have to be required.

Local governments have to ensure that their city plans provide a refreshed perspective and action-oriented strategies that can support communication and cooperation among the CCS and other community groups, the integration of culture into the larger community, better visibility of community artists, cultural workers and organizations, as well as to ensure access to cultural activities and programmes that respond to the desires of the community and its citizens.

A greater awareness and understanding of the cultural and creative sectors' potential impact have to be highlighted because these sectors deliver much more than just material and economic rewards. Therefore, **policymakers need to view culture as an economic and social investment**, rather than as a simple cost.

Increased investment in the cultural and creative sectors is vital for the plan's success, but it is important as well to mention that although funding is critical to artists and organizations, it is also important that cities make **strategic investments** of time and people.

For example, the organization of successful events depend on one side to generate revenue to support the operations, but on the other side depend also on the volunteers who invest their time and skills. The same is valid for the cultural organizations that not only require funding to operate but also need skilled people that can support their activities.

There is, therefore, an urgent need to ensure that the cultural and creative sectors have **access to a pool of talented people with the right skills and abilities**. Governments and other public and private bodies through their funding programmes and initiatives should support workers to develop their abilities and to up-skill the current workforce. Technical and Vocational Education Training should be promoted to develop up-to-date knowledge and to train skills through various accessible programmes. In addition, training opportunities should be offered also to cultural and creative workers who find it difficult to prove their working status and hence their eligibility for such benefits.

In the business-driven environment in which cultural and creative workers operate, there is a need for continually development of skills and competences. The digital innovation combined with the competition of foreign markets make it necessary for CCS' workforce to find new ways to engage with audiences, explore new revenue streams, and create new digital content. This is why **cultural and creative workers require a blend of creative, digital, managerial and entrepreneurial competences**, coupled with soft skills to stimulate innovation across the board of occupations and within organisations.

In particular, adult learners working in the CCS with low digital skills have been greatly impacted by the COVID-19 crisis because the digital world for them has been very limited. Indeed, if for the young generation, born and raised in the digital context, it is now normal to have a certain knowledge in the digital field, unfortunately, the same cannot be said for most adults, especially the ones that are involved in CCS.

Following, retraining and lifelong learning are becoming more important to enable adult learners and CCS professionals in general, to continue to work and have rewarding careers. It is recommended for policymakers to ensure that adult learners working in the CCS are offered extended training based on the Digital Competence Framework for Citizens (DigComp 2.1), taking into account the most relevant digital competences for each specific cultural and creative sector and profession.

Moreover, national governments have to **review current practices for compensating professionals working in the CCS** and make any necessary adjustments if needed, because nobody has to accept unpaid work and precarious working conditions. More cooperation is required in order to expand programs among CCS and private or public sectors in order to stimulate innovation and to build better conditions for employment and socio-economic development.

Governments have to **identify, preserve and protect the community's heritage assets** because cultural heritage resources tell the story of people's shared past, while fostering social cohesion. Investments in heritage streetscapes have been shown to have a positive impact on the sense of place, as well as bring benefits to local residents by improving their feeling of pride and giving them a sense of belonging to a wider community.

It is essential for local communities to be able to identify and talk about their cultural and creative ecosystems, and identify their cultural assets.
A cultural asset is defined as "something of value to a particular population, community, or group because of its unique contribution to the cultural, artistic, creative, economic, historic, and/or social expressions and fabric of that community. Cultural assets can be tangible such as cultural or heritage sites, products, or facilities. Intangible cultural assets could include events, activities, expertise, support networks, community and cultural knowledge, and heritage, language, organizations, and icons."

The asset mapping process usually includes the establishment of a committee, working group, and/or task force that will assist with data collection and outreach and engagement to collect the data. A comprehensive asset mapping process can be done through surveys and in-person interviews with artists, arts institutions, citizens, business owners, educators, politicians, community associations, and social service organizations. Moreover, the respected authorities can consider as very useful the collection of data on arts participation from arts institutions and organizations, as well as collection on data on the locations of public art and historic structures and locations.

The content creation process lies at the heart of the CCS, but it also provides input for both cultural and creative subsectors of the CCS markets, such as tourism where cultural heritage, historical sites, recreation parks, account for an important share of tourism. Culture is one of the main purposes for tourism trips, therefore, cultural organizations can also play an important role in engaging with visitors and finding new monetization pathways.

In particular, during COVID-19 and the unprecedented downturn in international tourism, we could notice that **new models of creative tourism delivered considerable added value**, increasing tourism demand and diversifying tourism supply. Innovations in digital and virtual tourism offered opportunities to promote “hybrid” tourism, the preservation of cultural heritage and more sustainable tourism models.

However, in the last few years, the need to promote sustainable tourism has been more than clear. Although tourism has undoubted potential as a driver for positive change, we have many examples of popular destinations that have suffered from rapid and unplanned tourism growth. This in consequence may lead to degradation of local services and quality of life for local people, bringing threats to the environmental and social sustainability of natural and cultural assets.

Following, **governments have to promote smart tourism**, increasing citizens' sentiment of sharing local tourism-related values, as well as strengthening tourism-generated and innovative tourism development in the cities, their surroundings and their neighbour regions.

Smart tourism, according to the European Commission's definition, *responds to new challenges and demands in a fast-changing sector, including the evolution of digital tools, products and services; equal opportunity and access for all visitors; sustainable development of the local area; and support to creative industries, local talent and heritage*.

National governments should make sure that **they are continuously working on accessibility, sustainability, digitalisation, cultural heritage and creativity of their cities**, because only through ambitious sustainability objectives, they can develop and implement smart and sustainable tourism strategies at the right level. In addition, it is important to consider that virtual and augmented reality services provide new ways to help preserve natural and cultural resources at risk, while enabling real-like visitor experiences. For example, Interactive Digital Media might be a key driver of growth and employment in the city's cultural sectors and the overall economy as cultural media products such as games and interactive experiences become more prevalent.

Local governments have to improve the use of existing spaces supporting the so-called "cultural district" around the cities. It will be good that new and non-traditional spaces are utilized for cultural programming. The planning of cultural programs in parks or public spaces across the community can be welcomed by people who are usually not interested in attending cultural events or do not have enough time to travel to specific cultural places. Local authorities can install a temporary public art exhibition in a unique community space, animating citizens with quality and accessible public art. However, the inclusion of CCS professionals in the early planning and evaluation of these initiatives have to be considered.

Local governments need to think about where and how to display public art around the city, creating an engaging atmosphere for their citizens and tourists. They can integrate into the infrastructure pieces such as murals, sculptures and other cultural elements, so public spaces may foster the sense of place and emotional attachment to the city's urban environment.

The organizations of concert events, where local, regional and touring artists across multiple musical genres are presented, can support not only the CCS professionals but also ensure a good time and entertainment for the local population.

Moreover, **participation in culture contributes to healthy populations** in several ways. The engagement in arts, social activities and interaction within the communities can help with major challenges, such as ageing and loneliness. It can help to boost confidence and make people feel more engaged and resilient. Besides these benefits, art engagement also alleviates anxiety, depression and stress.

Since it can be used as a non-medical approach to preventing mental health problems, it could help save money in the health service and social care. Making art can enable people to take greater responsibility for their own health and wellbeing, by helping maintain levels of independence and curiosity and improve the quality of life by bringing greater joy.

The development of **relationships between diverse actors and organizations can facilitate the advancement of initiatives that serve the greater community needs**. Collaboration and cooperation on projects that advance these needs are not only integral to the creative sector's success, but also help develop a stronger creative community.

Culture must be incorporated within other sectors as an integral piece of community growth. Nowadays, with the rise of more complex issues on local, national and international level, the need to work collectively is vital. Specifically, the CCS have the opportunity to bring people together to work on common issues and improve quality of life. As powerful and innovative sectors, the CCS can get people engaged to create a new ecosystem, develop sector specific sustainable practices and learn how to thrive in a sustainable, low carbon consuming way.

CCS can contribute to raising awareness on environmental issues and inspire individual and societal change. Artists, designers, writers, performers etc. have been exploring the topic, engaging the public to question the risks, responsibility, possible futures and solutions to climate change. In doing so, they can stir the emotion, imagination and minds of audiences to trigger personal engagement with actions around sustainability and the environment.

For example, one of the most talked-about artworks in Venice Biennale 2017 was the monumental sculpture that was created by a celebrated sculptor called Lorenzo Quinn. He calls his work “Support”, which involves two giant hands rising from a canal to support the building that houses Ca’ Sagredo Hotel (a photo can be seen aboved).

The idea was to depict that the sculpture is helping Venice, as well as it also calls for swift action in mitigating the effects of global warming. It reminds humanity that it has the power to make and destroy the world that it is and can use its capacities to deal with pressing issues.

A great number of collective movements are engaging professionals working in the CCS to take a stand on climate change, loss of biodiversity and ecological emergency. For example, the Music Declares Emergency is a group of artists, music industry professionals and organisations that stand together to declare a climate and ecological emergency and call for an immediate governmental response to protect all life on Earth.

Finally, **National and European institutions have to address culture as a global public good, making sure that public investment in culture does not decline** and that the creative professions are stable, valued and regulated. Culture's value as a global public good must be cherished and preserved for the benefit of present and future generations, therefore, there is a need for long-term policies that respond to the structural challenges highlighted also by the COVID-19 crisis.

Public authorities have to encourage participation in the arts as a way of raising awareness and promoting thoughtful conversations about social issues in the communities. Not only the different sectors **but also cities need to exchange knowledge about inspiring examples**. For doing this, the access to long-term EU funding programmes and their proper use are fundamental. They not only allow such interactions but they are also essential for cities to move up a gear when supporting the ecological transition through cultural and creative policies.

CHAPTER 4

A ROADMAP FOR THE FUTURE TARGETED TO ALL RELEVANT STAKEHOLDERS' LEVELS

A - Policy making levels (local, regional and national)

Although the creative sectors have grown quickly, economic studies, particularly those on regional economic growth, have increasingly turned their attention to them. However, there haven't been many regional studies on sustainable development so far. Several programs are run by the UN's SDG Fund to put leaders in the creative sectors at the forefront of sustainable development. The rejuvenation of the national economy, where hybrid and dynamic economic and cultural exchanges take place, can be facilitated when the creative sector is integrated into a comprehensive development and growth strategy. As catalysts for social growth, investing in culture, social capital, and creative sectors can also produce benefits for a community's general well-being, as well as improvements to individual self-esteem and quality of life, communication, and cohesion.

Here, sustainability is defined as a strategy for addressing our needs while preserving the capacity of future generations and to address their own needs. Exploitation of natural resources may risk those requirements in the future (including fossil fuels). Running out of ideas is another threat to economic growth, particularly locally. Every year comes with its brand-new difficulties, and we are unable to foresee all of the solutions that lie ahead of us. However, we can prepare future generations by providing them with a setting that will encourage the development of original concepts and approaches. Here, we use the term "sustainability" to describe a philosophy that cares for both the preservation of creative potential and the planet's environmental resources.

The phrase "sustainable development" was first used to emphasize the importance of directly addressing human needs while also taking the environment and ecological effects of development into account. Due to their ability to meet both cultural and commercial goals, the creative sectors serve as a bridge between conventional knowledge and the final customer. The cultural and creative sectors can be viewed in this light as being consistent with the paradigm of sustainable development. Governance frameworks are essential for making decisions and putting policies into action, according to Satterthwaite. Technical and artistic abilities that are combined, multidisciplinary collaboration, entrepreneurship, and enterprise are necessary for the creative sectors. The prosperity of this sector is fueled by human creativity.

The **local government can use a variety of strategies to prioritize the assistance for regional growth**. However, in many nations, including Poland, the central government is responsible for protecting and utilizing intellectual property. Local governments should expand the assistance provided to firms in this area. However, local governments can put helpful measures in place.

Bazalgette suggests the Creative Clusters Fund, for instance, with the intention of managing and safeguarding intellectual property (IP). A "ladder of growth" will be delivered to the local economy by the local government when **private and public investment are balanced**. According to the United Nations Educational, Scientific, and Cultural Organization (UNESCO), partnerships and international cooperation are a crucial addition to policies that are necessary for supporting the growth of culture and creative sectors in support of inclusive development. Additionally, **local governments can participate in the co-financing of projects with private investors.**

The highly varied creative sectors are a significant part of the Polish economy, which aspires to catch up to the most industrialized nations on the planet, but its growth necessitates special consideration and care. The cultural and creative sectors in nations like, for example, Poland, the Czech Republic, Hungary, or Slovakia, provides an overall average of 2% GDP, according to statistics from the European Commission.

Poland's macroeconomic environment is a significant aspect that has drawn our attention to the role that local governments play in fostering the growth of the creative sectors. Since Poland hosted the first democratic elections in the Eastern Bloc in 1989, the Polish economy has been expanding consistently for the past three decades. From 1993 through 2018, Poland's yearly GDP growth rate largely remained between 3% and 7%. The low cost of labor was one of the key factors promoting growth. In terms of purchasing power parity, Poland's per capita income in 2019 was $27,000, or around the same as Portugal. Investments in high value-added industries, such as the creative sectors, are necessary for the economy to continue growing. Poland is looking for fresh sources of long-term economic expansion. Only 13 of 101 middle-income economies in 1960 had advanced to high-income economies by 2008, according to World Bank estimates. In Poland, the so-called "middle-income trap" is commonly cited as a danger to economic growth. Local governments in Poland are not required by law to provide yearly reports on their performance in the area of sustainable development. It should be highlighted that rapid economic growth is not the same thing as sustainable development. The impact of a larger preference for intellectual capital in comparison to material capital may take time to manifest itself in economic variables like the structure of employment and GDP.

To convey various types of information concerning sustainable development and corporate social responsibility (CSR), rankings of various cities, nations, and regions are now used around the globe. The NTS-3 level or higher, or only metropolitan regions, are the focus of these rankings. However, the viability of the regional creative sectors is not their major concern.

Role of governments in promoting CCS. In order to develop the potential of the creative and cultural sectors, an enabling environment is needed that creates favorable conditions for creative talent and CCS activities to flourish at all stages, from idea generation to research and development, production, distribution and consumption. Given the concentration of stakeholders along the CCS value chain and the concentration of creative talent in cities and metropolitan areas with greater markets and demand for their activities, local governments play a critical role in fostering the growth of CCS. In order for cultural and creative assets and resources, particularly talent and intangible cultural legacy, to flourish and support urban renewal, social inclusion, and economic competitiveness, a framework that defines six domains, or enablers should be taken into account:

- The physical and spatial environment, including livability and city infrastructure;
- Human capital: innovation-friendly conditions and the development of skills;
- Networks and infrastructural support: financing, catalyzers, and assistance for artists and businesses;
- The institutional and regulatory environment: Partnerships, rules, and institutions that are inclusive;
- Uniqueness: The essential intangible component at the core of CCS' value proposition in a certain location; and
- The digital sphere.

The combined requirements for creative talent and CCS to expand and fortify their environment are represented by the six enablers. The degree to which local governments can support each enabler will directly affect how much they can support the economy, inclusion, and urban renewal. However, there are a number of constraints on how much of a difference municipal government can actually make:

- the degree of decentralization, the scope of the powers granted to local governments, and the nature of those powers;
- the amount of resources available to local governments and the degree of autonomy they have to produce and hold onto their own sources of income; and their capacity for planning and carrying out actions. Local governments have four key activities or roles through which they can support CCS, regardless of the degree of decentralization of duties, resources, and their capacity.

These roles include:

- providing enterprise support and incentives;
- delivering services;
- regulating public and private space; and
- regulating public and private space.

Public procurement

Basic public procurement of goods, works, and services generated by CCS in support of public projects is the most fundamental way that local governments may promote the creative economy. Both centrally managed and decentralized systems can use this feature. These interventions could be either short-term (such as seasonal activities or job creation during economic downturns) or long-term. The commissioning or acquisition of artwork for public areas and amenities, the holding of design competitions for public structures, and the planning or promotion of events like arts fairs are a few examples.

The more assistance local governments can provide in these situations through their participation in direct consumption and procurement is advantageous for CCS.

Service delivery

Opportunities for CCS to participate in the provision of public services can be created by local governments. Public libraries, museums, community centers, and other cultural facilities are run by municipal governments, for instance. This makes it easier for the general public to access cultural and creative resources, contributes to the growth of the market for CCS, and draws fresh talent to creative hubs. **Local governments and CCS can collaborate to create public programs like awareness campaigns**. The provision of services by local governments can play a significant role in enhancing the impact and reach of CCS as well as raising public knowledge of and appreciation for regional assets in the arts and culture. Integrating creativity and culture into public service delivery also promotes social cohesion and improves a community's liveability by adult learners together and providing them with free and equal access to cultural resources. Additionally, **more government involvement in this area is advocated**.

Regulation of public and private space

The use, arrangement, and design of public and private spaces are typically subject to local government control, which has a direct impact on how people behave, interact, and live. Local governments can help CCS by finding various methods to include design, handicrafts, and performing arts into the built environment and urban landscape. They could, for instance, establish design review committees to guarantee the caliber of public and private places, including compliance with a particular urban character or the location's intangible heritage value. In order to provide street performers access to public space or to allow artists to use building façades as a medium for their work, local governments might also loosen planning

and occupancy laws. Local governments may also permit artists to transform underutilized or abandoned public spaces or structures into studios. In this area, regulation and flexibility must be balanced since too much control can impede innovation while too little is seen as enforcing a laissez-faire attitude, which has ramifications for security, public safety, and the capacity to protect public assets.

Enterprise support and incentives

Local governments can offer assistance through targeted interventions in partnership with important players in the CCS ecosystems to address barriers that prevent the creation and growth of CCS or to offer incentives to attract creative talent. This involves initiatives to improve skills as well as financial and non-financial incentives, such as grants, subsidies, and other forms of in-kind support, in order to draw in and keep investors as well as creatives. Furthermore, local governments can offer safety nets for creatives (who frequently work in the gig economy or the unorganized sector) in the event of income loss – a move that became extremely crucial during the COVID-19 pandemic. Similar to this, they play a crucial part in safeguarding intellectual property, copyright enforcement, and freedom of expression. More government enterprise assistance measures are encouraged in this area.

Recommendations on how local government can improve CCS.

Physical and spatial environment. Urban infrastructure and liveability.

Affordable workspaces close to the larger CCS environment are required for creatives. They frequently kick-start neighborhood redevelopment by turning vacant or underutilized real estate or public spaces into special locations. Cities that offer enough infrastructure, services, and amenities, as well as an agglomeration effect to help attract more creatives, are equally crucial.

Service delivery: providing sufficient services, amenities, and infrastructure for local communities and creatives, such as libraries and museums; improving the livability of towns and neighborhoods through increased infrastructure services.

Regulation of public and private space: preservation of heritage sites and protected areas, allowing adaptive reuse of non-monumental historic property, repurposing underutilized/underused buildings and public spaces for CCS, etc.

Enterprise support and incentives: providing financial aid so that artists can access affordable housing and workspaces.

Human capital. Skills and innovation.
CCS depend on people's imagination, innovation, talent, and intelligence. In order to contribute to the transmission of intangible cultural heritage, creatives and other stakeholders in CCS ecosystems require opportunities to study and experiment as well as to grow and improve their abilities through technical and vocational training.

Public procurement: by holding local contests, commissioning public art, and offering targeted assistance, the transmission of intangible cultural assets can be made more desirable.

Enterprise support and incentives: investing in training and skill-development initiatives.

Networks and support infrastructure. Social networks, catalysers, support and finance.
To link creative talent, creative cities enable networking both within and between CCS. Creatives and other partners are motivated by catalysts, which leads to cross-pollination inventions or market expansion.

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Additionally, in order to commercialize their ideas, creatives require business development services and access to funding that is suited to the risks involved in their line of work.

Enterprise support and incentives: providing platforms and incentives for various stakeholders in the CCS value chain to collaborate and grow together, developing safety nets for creatives working in the gig economy and informal sector, promoting the clustering of CCS and co-location of entities in the CCS value chain, and creating specialized commissions or agencies to support CCS, particularly the start-ups and small to medium-sized enterprises (SMEs).

Institutional and regulatory environment. Inclusive institutions, regulations, and partnerships.
Including the protection of intellectual property, the promotion of diversity and inclusion, and the ability to live in different communities, creatives need institutions and rules that are supportive of their professions and their capacity to live and produce in creative cities. Partnerships between public and private stakeholders are frequently necessary for the interventions needed to create an environment suitable to CCS.

Regulation of public and private space: expediting the CCS development and regulating processes, strengthening the role of public-private partnerships, and including community organizations in the maintenance and management of public facilities and spaces
Enterprise support and incentives: creating laws and regulations to protect intellectual property rights, tangible and intangible cultural heritage, and freedom of expression; supporting CCS and investors with financial and non-financial incentives; and enforcing laws and regulations to mitigate the detrimental effects of gentrification.

Uniqueness.
A city's distinctive combination of innate and associated characteristics enables it to create value, draw in and nurture creative talent, and cultivate the audiences that will appreciate and consume what they produce.

Regulation of public and private space: safeguarding cultural legacy, both tangible and invisible.

Service delivery: utilizing and incorporating CCS resources in service delivery to highlight the city's distinctive creative and cultural assets.

Digital environment.
The development of techniques and equipment that can boost the effectiveness of some CCS' whole value chains is facilitated by digitalization.

Service delivery: increasing digital connection and spending on digital infrastructure.

Enterprise support and incentives: offering rewards to encourage artists to use digital platforms to market their creations and gain access to a larger consumer/audience base and knowledge.

Public procurement can support adult learners who work in CCS.
Local governments have the ability to support the creation and development of CCS by using local creatives to produce commodities, works, and services for public initiatives. Examples include hiring local eateries to provide lunch programs for learners or government employees, organizing architecture and design contests for capital improvement projects, and commissioning public art projects. Local governments foster the need for creatives through acquiring and implementing CCS-related initiatives, such as those that generate sculptures, paintings, murals, or media arts for the general public.

Additionally, this improves the aesthetic appeal of the city by enhancing the quality of public areas and place identities. These chances help local creatives maintain their livelihoods while also enhancing their sense of place and drive to develop and share their talents. At the same time, the link between an artist and a location—such as Gaudi and Barcelona or Frida Kahlo and Mexico City—helps to further highlight the distinction and personality of those locations as well as the public's enjoyment of their creative output.

Particularly during economic downturns, the local government's role in implementing public investment and procurement programs is crucial. Local governments might use the position to **generate demand for creatives and hire adult learners to work on public projects** during countercyclical periods. Such interventions give creatives, who frequently work in the unorganized sector and frequently have erratic sources of income, a way to weather times of low or variable demand and maintain their creativity. This was especially crucial during the COVID-19 epidemic, which resulted in the loss of millions of jobs in the creative sector and up to US$750 billion in gross value added produced by CCS.

Service delivery roles can support adult learners who work in CCS.
CCS can be used in service delivery by local governments. This involves the creation of public amenities and the supply of cultural services, such as galleries, museums, and community centers, which stimulate the demand for cultural and creative endeavors and offer venues for artists to exhibit their work and be appreciated by the general public. Local governments can also include various adult learners from CCS, including interactive media arts, into their public campaigns for branding, tourism marketing, or public awareness.

By integrating culture and creativity into urban life and routine activities, service delivery not only supports CCS and gives them a prominent place in the city, but it also improves the area's distinctiveness and liveability. Additionally, it fosters the growth of innovative and welcoming communities by ensuring that everyone has equitable access to cultural and creative resources.

In order to maintain the CCS ecosystem and draw in fresh talent, local governments must provide enough infrastructure and services to the workplaces and neighbourhoods of creatives. These services should range from cultural centers to broadband. Expanding public access to information created by the creative economy, which is rapidly going digital, calls for government investment in digital connectivity, a trend that was already underway but has increased significantly after the COVID-19 epidemic. The entire value chain of many CCS, from production to access to consumption, has been altered by digital technology. For the creation, distribution, and monetization of CCS content, as well as for connecting with users and other creatives worldwide, digital platforms have emerged as a key medium. While technology opens up new opportunities for many, it also increases the likelihood of a digital divide since individuals without access to digital tools, such as older artists, traditional craftspeople, and others who work with intangible cultural assets, are left behind more and more. **Local governments might spend in boosting broadband networks and supplying digital infrastructure in public areas** to assist CCS in using the advantages of technology and taking advantage of new opportunities.

Regulatory role of public and private space can support adult learners who work in CCS.

The physical environment for CCS is established by local government regulations on public and private space. Additionally, the ability of creatives to develop, distribute, and sell their products and services is directly impacted by their involvement in regulating CCS activities, whether by

legislation, licensing, or permits, potentially restricting innovation.
The effectiveness of CCS depends on how local governments control both physical space and creative activity, particularly how much they encourage the freedom of cultural and artistic expression. Local governments have the authority to permit CCS to use or modify public places as part of their function as public space regulators. For instance, public areas might be temporarily transformed into exhibition spaces for arts and crafts, flea markets, or locations for cultural festivals. Streets and parks can also support creative activities like performing arts.

Private space is also regulated by local authorities through planning and building projects. Whether municipal planning and building rules could be flexible enough to permit the repurposing and adaptive reuse of abandoned or underutilized spaces is especially important to CCS. Such areas in derelict areas can be a valuable source of inexpensive workspaces and housing for creatives. Because of this, how local governments establish and enforce zoning restrictions is crucial for enabling CCS to access inexpensive places and for starting the urban revitalization process in such neighbourhoods.

In this area, it is vital to strike a balance between enacting laws to maintain security, public safety, and the protection of public assets and avoiding onerous restrictions and pointless bureaucracy that might inhibit innovation. In a way, more regulation in this area is preferable in the beginning to ensure that the barest public safety and security needs are met, but after that, simplifying and loosening up on onerous restrictions is preferable to fostering creativity. The nature of creative activities will be impacted by any excessively restrictive rules, therefore how the government manages space use is crucial for providing cultural arenas for communities as well as a platform or workspace for CCS.

Role of enterprise and incentives can support adult learners who work in CCS.

Through incentives and laws, local governments may assist business growth and competitiveness in CCS. Local governments can **adopt targeted interventions** to address issues such a lack of intellectual property protection or access to financing after recognizing the major obstacles that CCS must overcome. The local government might **offer tax benefits, minor grants, subsidies, guarantees, and equity investments** to CCS. Local governments can also bring together public, private, and civil society sectors to form alliances and collaborations and advance interdisciplinary innovations through their convening capacity.

Additionally, local governments can use institutional, financial, and legal interventions to lower entry barriers and up-front costs, particularly for start-ups and entrepreneurs. Finally, local governments can act as safety nets during economic downturns and provide resources, marketing know-how, and relevant networks to creatives with innovative ideas. These initiatives would make it possible for CCS to experiment, develop, and thrive.

B – To CCS bodies and representatives

For a very long time culture has been treated as a phenomenon completely different, almost opposite to economy. Politicians and other influential people were convinced that cultural products are luxury goods subject to consumption. Recent decades show that creative and cultural sectors are a very important part of regional and national economies influencing other sectors.

Creative class and creative sectors are crucial for the innovation processes in the territories, inspiring and creating new ideas and products and thus affecting the territory's innovation systems. Therefore, it is important to increase the knowledge about how CCS collaborate in clusters and networks, influencing territorial innovation ecosystems as well as other sectors existing in the territories itself. Therefore, it would be useful to conceptualize the CCS bodies and representatives involved in the processes of development of new digital skills for specific targets as clusters. Business, education, administration, social society represent only some of the dimensions suggested by L. De Propris i L. Hypponen speaking about creative clusters as seen as places that bring together:

- A community of 'creative people' who share an interest in novelty but not necessarily in the same subject;
- A catalysing place where people, relationships, ideas and talents can spark each other;
- An environment that offers diversity, stimuli and freedom of expression;
- A thick, open and ever-changing network of inter-personal exchanges that nurture individuals' uniqueness and identity."

Such an understanding of creative clusters was adapted by Chapain et al. while stressing the fact that entities agglomeration is not sufficient if those entities are not part of the social ecosystem and institutional ecosystems with concurrent and general partners.

In order to comprehensively explain the functioning of social and economic environments, such as clusters and creative networks, management sciences use the network approach (network paradigm) presented by J. Stachowicz. This approach explains the essence of management in knowledge transfer and material resources networks, regulated by ethical rules. Another important key concept to define this topic is the concept of "eco-system" which is similar to the concept of "cluster".

In almost all approaches to understand and analyse innovation ecosystems we can find the importance of interconnected elements (actors) creating a network. Network approach is based on the assumption that relation between actors are not hierarchical. Each of the network actors have some bargaining power, based on resources (material resources, knowledge, access to market), but everyone is independent. For these reasons we can use the concept of social network to characterize the behaviour of innovation ecosystems.

On the based on observation of active creative environments we can describe the relation between civil society and clusters as bilateral: from one hand, mature civil society creates new networks and clusters, on the other hand existing clusters sup-port local environment of civil society.

The most expected externalities (spillovers) of CCS concern their impact on other sectors and society at large. Belussi characterized creative industries by variation in skills and talents, openness to innovation and the exchange of ideas supporting change and innovation.

The most important element that makes the process of value creation effective is collaboration and the shift in focus from individual to collective creativity. Collective creativity occurs when ideas are shared by two or more people. The essence of functioning creative industries lies in their complementarity in value creation: the role of artists, designers and creators is no more important than the role of "enablers": agents, sellers, promoters, media managers, culture leaders and other players who are very helpful in the exchange of creative goods. Theoretical considerations indicate that creative sectors are interconnected with other sectors: manufacturing (design), construction (architecture) and tourism.

Ketels and Prostiv on the basis of analysis show direct connections between CCS and business service, marketing and music sectors. Research of Rozentale et al. carried out in Riga indicates that collaboration levels within the creative sectors were reported to be quite higher than average. Moreover, CCS not only influences businesses in other sectors but also individual competencies and skills. The innovation policy in developed countries lies in establishing the conditions for the ecosystem balance and its development. Most authors consider clusters as the essential elements of the innovation system. Clusters binding the entities of innovation ecosystems provide added value by facilitating knowledge transfer processes. Another relevant definition of clusters is the following made by Knop L., Stachowicz J., Krannich M., Olko S:

"Creative cluster is a group of cooperating organizations and individuals originating from local and regional societies, representing business, science, the arts, culture, education, health, entertainment and leisure activities. The cluster dynamics come from the creation of a regional identity, the innovative utilization of resources and a talent search with the protection and development of local and regional values. The creative clusters are a reservoir of creative resources and skills for other clusters and innovative environments."

The example of "Distretto Produttivo Puglia - Creativa Puglia"

DISTRETTO PRODUTTIVO
PUGLIA CREATIVA

"Distretto Produttivo Puglia - Creativa Puglia" is a creative cluster formed in 2012 as an association in the Puglia region, Southern Italy, whose capital is the city of Bari. Currently, the cluster has 149 diversified members representing:

- 38 entities, whose activity is connected with performing arts (theatres, foundations, organizations of performers);
- 25 entities representing cultural institutions (film, publishers, media and multimedia);
- 27 entities representing the creative sector (design companies, advertising companies and consultancy companies);
- 22 institutions responsible for protection and making the cultural heritage of the region available;
- 27 companies defined as creative driven (entities of social economy, consultancy, training and mediation agencies);
- 6 entities form the science sector;
- 2 employers' organisations;
- 2 trade unions.

The mission of a cluster entails the following actions:

- Creating a vibrant environment of diversified entities from the creative sector and culture in order to meet market demands related to: innovation, globalization, international mobility, sharing economy and cross-innovation;
- Systematizing relations with policymakers on a regional, national and European level;
- Promoting the creative sector and culture in order to include them in the strategic policy of regional development, unlocking its huge potential.

S. Olko Cluster provides its members with the following services:

- Builds a society of creative companies promoting ethical actions able to generate positive impact on local economy;
- Promotes economic growth of the region through: supporting information and knowledge accessibility, supporting the use of financial instruments, stimulating constructive dialogue with organizations and institutions;
- Professionalization of related companies, promoting consultancy, training and knowledge transfer among its members.

Taking into account the case study examined above it is possible to affirm that Creative clusters could play a horizontal role in territory economies. Using the right approach in supporting key actors in creative sectors, they can impact every other sector and smart specialisations of the territories involved. In the case examined we can identify the important role of civil society via informal networks and civic associations. Clusters and networks in CCS are based on unformal, social relations to a much greater extent than common networks. Networks and clusters in creative sectors support mainly design driven innovations or soft innovations, they can be also complementary to other types of innovation (product, process, marketing and organizational).

It is important to analyse the role of institutions in the development of CCS. As the creative economy represents a separate part of economic processes and business environment, its development could be supported by specific tools that respect economic peculiarities in the formation of creative products and services. In order to create favourable conditions for creative industries development, it is required, according to the report of OMC – Expert Working Group on maximising the potential of Cultural and Creative Sectors especially that of SMEs, to activate public policy in specific action areas:

- Raising general awareness about the importance of the CCS (e.g. mapping);
- Inciting creation of creative industries segments (e.g. uses of best practices and statistics to demonstrate the importance of the CCS);
- Fostering development of the creative sectors (e.g. promotion of entrepreneurship, fostering incubation, promotion of digital infrastructure etc.);
- Supporting new business models and clusters (e.g. accessing the finance in the creative sectors – venture capital, digitalisation of cultural heritage);
- Linking creativity and innovation (e.g. organising knowledge transfer networks, inciting business to employ creative professionals);
- Bridging to other sectors and social goals (e.g. urban regeneration, cultural tourism, local and regional development projects);
- Supporting exports and internalisation of policies and initiatives in the CCS (e.g. European and international dimension, protecting and promoting cultural diversity and intercultural dialogue).

These recommendations name basic components of the public policy system leading to creative sectors development. Elaboration of the recommendations in relevant state policies at government departments could become a basis for the creative economy development.

British view on creative industries

It would be useful, in order to deal properly with the topic about the role of institutions in supporting and stimulating creative clusters, to take into account a case study as the British one. As the UK administration is attributed to the term creative sectors, it could be supposed that the strategic document for the creative industries "Creative Britain: New Talents for the New Economy" published by the Department for Culture, Media and Sport in 2008 was prepared and elaborated in details with the aim to establish Creative Britain. It examines all aspects of policy ranging from education to research and innovation aspects and it also promotes the UK as the world's creative hub. Chapter on creative businesses growth and access to finance contains three key areas:

- Two types of projects would be supported in order to deliver the whole programme: financial venture capital programmes and education and training entrepreneurial schemes for SMEs;
- Regional beacons would be established at the regional level in order to be closer to regional actors and to understand their needs;
- An access of the creative businesses into equity finance, venture capital and debt financing is very important in order to increase investment flows into the sector.

There are also several commitments oriented on support of regional and local levels in order to create a suitable environment for creative hubs. Similarly to national level, a strategic framework at this level would be created in order to align resources and plans and to orient on priority projects. '**Menu for local infrastructure**' (e.g. flexible office and rehearsal space or protecting existing venues) would be created for those local authorities wishing to develop and enhance local creative infrastructure. Creativity hubs in the city regions as 'mixed media centres' with cinema at their heart would be developed. Especially in London, live music venues would be protected as a part of the cultural heritage.

Even though the level of intellectual property (IP) rights protection in Britain has exceeded international standards, there are new challenges caused by digital technologies. In order to help IP to ensure that 'new innovation can be spread widely so that a consumer can benefit while providing the right incentives for creators to create', following measurements should be taken:

- Consultations and probably new legislation on IP in case of internet in cooperation with service providers and rights holders in order to take action against illegal file sharing;
- IP action plan for its enforcement would be prepared for all governmental levels;
- Better understanding of the value and importance of IP would be promoted both through formal channels of education (schools) and public campaigns.

The above mentioned measures and key areas have been applied in practice via stakeholders from public but also private sectors. At the national level, there are several bodies, mainly DCMS with the direct responsibility for the culture, the Department for Business, Enterprise and Regulatory Reform (BERR), National Development Agency, advisory body Business Council for Britain and funding institution Arts Council England. There are also specialized industry and subject associations, such as the British Fashion Council, D&AD, UK Film Council, Design Councils, Work Foundation, Arts and Humanities Research Council, Intellectual Property Office. The regional and local levels are represented by Regional Development Agencies and also Local Government Association.
National government in the creative economy should create conditions for development of natural creativity, support innovative and invention projects, creative education, networking and education towards quality and freedom of choice.

Conditions of creative economic development are specific in the following areas:

- Conditions are formed both at central government and regional and cities levels with the aim to reach creative economy synergy;
- The creative economy contains more sectors with the significant part of SMEs, self- employed persons and sole-traders; y these economic entities have a low need of capital;
- Products and services have high value added;
- As the nature of the creative sectors shows, their interests would not be represented by one partner;
- Thanks to its multitude and structure, creative economy actors are able to react operatively (positively or negatively) on changes of the environment they operate in.

Beside the general conditions, it is important to deal with and evaluate specific conditions affecting development of the creative economy, particularly in two areas. To begin with, conditions of the regulatory environment, which affects economic subjects, and secondly, conditions in the area of socio-legal protection of intellectual property rights of businesses operating in the creative economy.

Many sectors of the creative economy are distinguished by self-regulation, representing a certain sort of voluntary initiative. This allows service providers, social partners, NGOs and consumers to create and customize joint standards for the needs of each other. As a failure of self-regulative mechanisms is possible in case of extensive connections and relations both within the creative industry as well as between industries to each other, co-regulation exists. Co-regulation represents a legislative framework that (in its minimal way) is connected with self regulation and mechanisms of inter-state regulation. When self-regulation fails, the co-regulative access is suitable to be used.

Self-regulative and co-regulative instruments play significant roles in protection of products and services consumers in the creative economy. The regulative framework for the creative industries in Slovakia is specified above the European standards level that does not stimulate development of new products and services. The strict regulatory framework has a negative effect on foreign investors' arrival, whose appearance is otherwise stimulated by economic conditions (e.g. equal tax). However, as the case of the UK shows, the property rights are also protected above the international standards.

The European Perspective

The EU institutions play an important role in supporting and developing the Creative Economy. In a growing interdependent world, not only local, regional or national institutions play a crucial role in shaping entire economic and social sectors. Thus, it is important to analyse what the EU did in this field in the last years and why its commitment is so important. The Lisbon Treaty recognises the Union's commitment to social dialogue and gives specific tasks to European social partners and social dialogue both at cross-industry and at sectoral level. The latter, in particular, has increased steadily since the '90s, especially before the financial crisis. As Degryse (2015) points out, expansion of sectoral social dialogue began in 1999, when joint committees and informal working groups turned into "Sectoral Social Dialogue Committees", whose number has increased from 20 to 43 sectors. Cultural and Creative industries are represented in sectoral social dialogue by four different committees: the telecommunication (established in 1990) the live performance sector (1999), the audio-visual sector (2004) and, more recently, the graphical industry (2013) committees. Differently from live performance and audiovisual committees – which are the two most representative bodies of the social dialogue in creative industries at European level.

The graphical industry committee embodies only the interests of the manufacturing part of the sector (i.e. printing), whereas it does not encompass the advanced services activities, such as graphic design or web sites production. Conversely, the telecommunications committee includes a broad range of activities, among which is possible to find ICT-related creative jobs, especially in the more recently developed internet and mobile services. In these documents European social partners underline the need to fill the ICT skills gaps through an expansion of social partners' involvement in skill development initiative, and by promoting multi-stakeholder engagement and interfirm cooperation.

The audio-visual sectoral committee, which was established in 2004, gathers the representatives from media broadcasting and production industry. Partners produced only eight joint texts, especially in the field of training and skills, equal opportunities and anti-piracy norms. Concerning vulnerable workers, the Tallinn Declaration on promoting social dialogue in the sector (2012) claims that "collective bargaining should cover all workers, including the most vulnerable". Live performances committee gather the same workers' representatives of the audio-visual sectoral body plus the European Arts and Entertainment Alliance.

On the contrary, employers are represented by Pearle*a federation of organisations representing about 7000 theatres, opera houses, concert halls, but also production companies, orchestras and music ensembles, ballet and dance companies across Europe. Pearle* further acts as a forum for information exchange and facilitating collective decisions. In the live performance social dialogue, social partners produced about 20 joint texts, mainly in social security, labour law, taxation, visas and work permits. Recently European social partners call upon the European and national governments to consider culture and the arts as drivers of the main policy arenas. In particular, they replied to the 'swingeing cuts' of the post-crisis years, asking for new public investments in culture and specific tax regimes for cultural organisations.

Moreover, they claim an increase in social security standards and employment security. Another important achievement of this sectoral social dialogue is the releasing, together with the European Agency for Safety and Health at Work, of an online interactive risk assessment tool for creative workers.

Although an informal group of discussion on the graphical industry theme was settled in 1994, the graphical industry is a late comer in sectoral social dialogue: the committee was created only in 2013. In the last few years, UNI-Europa Graphical and Integraf addressed only a few joint texts, mainly on the socially responsible restructuring issue. The specific challenge of the sector is to cope with the rapid development of information technologies and the internet that lead to a hard sector restructuring. Thus, the social dialogue has focused mainly on providing a strategy to innovate goods and processes, as well as on the development of new training schemes, for which European social partners launched a project on future skills in the industry.

This synthetic overview would represent just a humble contribution in order to highlight what the EU has already done in this sector and what it could do in order to address challenges that are coming more and more on an international and global level.

PART C - EU Commission and other EU consultative bodies

The European Union has strong cultural and creative sectors that are not only essential for Europe's cultural diversity, strengthening social cohesion and increasing Europe's attractiveness internationally, but they also play a vital role in providing meaning and a feeling of belonging. The innovative power of the CCS is essential for the further development of European economies and societies because it shapes the public space used by millions of Europeans, and modernises industries and business sectors with new creative input and methods. Those sectors are drivers for innovation and have the power to provide unique solutions for problems in our societies.

However, in order to provide solutions for an inclusive and innovative society, there is a **need for strong collaboration between different authorities, citizens and stakeholders** of all ages and backgrounds. The cultural and creative sectors contribute substantially towards creating intangible value for themselves and for other business sectors, but with the emergence of more complex and intertwined value chains and business models, as well as the new digital context in which they need to operate, **new strategies and plans need to be put into action!**

Although Member States have exclusive competence on cultural policy, the EU strongly encourages cooperation and supplement Member States' actions, supporting them through an impressive number of actions and funded programmes. The EU is continually monitoring and examining further possible measures addressing, among others, the legal and financial framework conditions for the development of CCS.
The EU supports culture-based creativity in education and innovation, and for jobs and growth, by promoting arts, culture and creative thinking in formal and non-formal education and training at all levels and in lifelong learning. There are several programmes and initiatives put in place that aim to support the sectors and its professionals.

However, although grants are considered to be an integral part of the financing mix of many CCS organisations and can support the development of those organisations beyond mere artistic creation, some CCS actors have difficulties finding their way to existing EU funding beyond the Creative Europe programme.

Following, more efforts should be put into the **better promotion of the different EU finding opportunities** such as Horizon Europe, Erasmus+, Digital Europe Programme, Connecting Europe Facility, InvestEU, structural funds, etc.

In order to do so, it will be important that they are connected not only to Creative Europe Desks but also to other existing desks and online platforms, as well as more joint information events have to be organized to create awareness about EU funding opportunities.

In addition, when designing all kinds of innovation and entrepreneurial support instruments, **the EU has to take into account specific features of the CCS**, especially the presence of many micro-sized enterprises and self-employed people. The small companies are mostly affected by the heavy administrative burdens of public programmes, which lead to too high administrative barriers for many actors in the CCS to participate. Indeed, they do not count on specialized departments and have limited numbers of staff, which consequently means that these programmes are difficult for them to handle, although they might have the technical skills and knowledge to fill the content-related requirements.

Important to highlight is that there is **still a lot of work to do with regard to the promotion of the skills needed by cultural and creative sectors**, including digital, entrepreneurial, traditional and specialised skills.

Specifically, during COVID-19, for adult learners working in the CCS, the digital world has been very limited because many of them lack appropriate digital skills and did not have legal rights to access related training, due to their specific working conditions and/or contracts. For them, the pathway to follow was not so easy, due to the lack of specific digital competences and the pressure for a digital up-skilling become ever greater.

Following, the **EU has to ensure that countries' policies and programmes address the working conditions of artists and cultural professionals** by considering, as appropriate, a framework for their legal status and working conditions and minimum standards that will foster collaboration, digital and entrepreneurial skills.

Cultural and creative workers are more often self-employed, work part-time, combine two or more jobs, and do not have a permanent job. The situation of women and young people are even more unstable, because intersectional gaps persist in almost all CCS. Women as cultural and creative professionals have less access to creation and production resources, are generally paid much less than men and are under-represented in leadership and other decision-making positions.

Following, these issues have to be tackled by specific policies and measures, as well as the EU have to encourage countries to protect aspiring artists because **nobody has to accept unpaid work and precarious working conditions**.

With regards to the skill gap of professional working in the CCS, there is a need for a up to date new practices and innovative developments. Although the role of cultural and creative sectors in the innovation process is vital, professionals working in the sectors are not sufficiently trained to fully exploit their innovation potential. The presence of well-defined capacity-building policies that can help professionals in these sectors to understand how to benefit from the innovation processes are needed.

Moreover, new policies and instruments that support the creation of a productive setting for creativity and innovation such as incubators and venture capital should be created.

The EU has to ensure that cultural and creative sectors' related public services are brought close to the citizens, and that innovative tools are developed in order to help professionals working in the CCS learn and grow.

The **EU needs to support the cooperation between creative hubs and other similar spaces**, because these places are seen as a great space for artists, musicians, designers, filmmakers, app developers or start-up entrepreneurs to create, connect and collaborate. As coworking space, the hubs let people share equipment, ideas, and knowledge. Besides having physical spaces, creative hubs have cultural space that is imaginative in which creativity can be boosted. Creative hubs can contribute to the growth and the resilience of the CCS, and to the economy as a whole.

Moreover, creative hubs have become important places not only for freelancers and micro SMEs to gather and connect, but they are also vital for forgotten areas of the city, gathering people in unused spaces and connecting previously invisible communities. Hubs form communities and enable people to connect in ways they hadn't before, inspiring new cross disciplinary collaborations, community engagements and modes of working.

There are a huge variety of creative hubs with a range of public and private organisations running them, but according to different reports, one in three hubs receive no public funding.

Following, the EU can play a crucial role in **supporting the development and growth of creative hubs in Europe**, sustaining a community of experienced creative hubs leaders from a variety of sectors and promoting hubs as innovative models for the creative economy in Europe.

The EU Commission has to support non-formal and informal actors, spaces and events such as festivals and hackathons, because **innovation is no longer taking place only in formal and controlled settings** such as in research institutions. The role of SMEs, networks and temporary structures have to be reinforced because they are an important part of the innovation process. The EU has to broaden its definition of innovation beyond technology, taking into account the design, process and content innovation, otherwise it can harm the full use of innovation and creative potential in Europe.

Concerning the CCS innovation system, EU has to ensure that all stakeholders hold a structured dialogue, so policymakers can respond easier to the needs of the target groups. Only through collaboration, the EU innovation policies can bring real contribution to everybody involved in the CCS. In addition, **local governments and CCS representatives have to be more involved in debates and suggestions** about future cultural and creative policies, because they have a leading role in turning into concrete actions the EU general policies.

With the adoption of the Digital Single Market strategy on 6 May, 2015, the European Commission wanted to make the EU's single market fit for the digital age – moving from 28 national digital markets to a single one. Indeed, the Digital Single Market opens new opportunities, as it removes key differences between online and offline worlds, breaking down the barriers to cross-border online activity.

The strategy aims to create the right environment for digital networks and services by providing high-speed, secure and trustworthy infrastructures and services supported by the right regulatory conditions, but at the same time it raises concerns about cybersecurity, data protection/e-privacy, and the fairness and transparency of online platforms. Moreover, it brings to the challenge of equipping Europeans with the right digital skills that can let them fully enjoy the benefits of this digital society.

For professionals working in the CCS, the advance of digital technologies led to the change in which content is produced, distributed and marketed, as well as to the need of finding more secure ways of protecting content from its creation to its consumption. Every commercial item needs some type of protection until it is introduced to the relevant market for consumption. Following, information about how to protect digital content and intellectual property rights have become a critical topic for many content creators and in general for people working in the CCS.

The digital technologies have created challenges for content creators and generated new intellectual property issues, because users can easily share, modify, and redistribute content outside of the creator's control. There are some issues related to respect, integrity, and misused art, which have to make artists aware that they need to take important steps to safeguard their valuable artwork. For artists that create digital art, and those who promote, post, and sell their artworks online, understanding their intellectual property rights is crucial.

Following, the EU has to **promote awareness and literacy on intellectual property (IP) and its value**, particularly among CCS professionals and small and micro creative businesses. The communication on these issues need to be done in understandable way and language, so it can be easier for artists and content creators to adapt it to their work. For many artists posting their artwork online is a fun experience and kind of “social media lifestyle”, but there are several cons that can affect them negatively and even financially.

The EU has to monitor market developments concerning the emergence of IP exchanges and, if considered useful, **encourage the establishment of European IP exchanges**.

Moreover, it has to be ensured that everybody knows what IP means and why it is important to value other’s work, because IP protection is critical for fostering innovation. Without protection of ideas, businesses and individuals would not reap the full benefits of their inventions and would focus less on research and development. Similarly, artists would not be fully compensated for their creations and cultural vitality would suffer as a result. The EU has to make sure that Member States, as well as public and private organizations, put the needed efforts to help develop understanding of and respect for intellectual property.

Building respect for IP means **helping create an environment in which IP can fulfil its role to stimulate innovation and creation**. It also means fostering an environment in which the system of protection provides equitable benefits for both owners and users of IP.

Apart from protecting the IP of professionals working in the CCS, equally important to highlight is the **need for well-being awareness programs** about the online threats that they might be exposed to in the digital environment. Specifically, the use of social media channels has brought a lot of opportunities for professionals working in the CCS, giving them the chance to connect with others, promote their art and grow their audience, but they also raised the concern on potentially destructive roles of such media in artists' lives. The need to be perfect all the time, together with all other sector-related pressures, sometimes can make it challenging for artists to protect their health and well-being while using digital technologies.

Working in close collaboration with CCS representatives and other relevant stakeholders, the **EU has to closely monitor and collect data about the negative effect on social media platforms on the health and well-being** of professionals working in the CCS. There is a need to introduce new laws with respect to the use of social media.

For example, New York has introduced a new bill in December 2021 that aims to hold social media companies accountable for promoting misinformation, contributing to eating disorders or any other unlawful content that may be harmful to viewers (Hogan & Wayt, 2021).

Good practice in the field should be not only welcome but also adapt and implement to the specific context and reality.

Moreover, the EU and CCS representatives have to make sure that if needed, **support groups are offered to professionals working in the CCS**. Such groups have to be specialized in everything from dealing with social media addiction to anxiety stemming from social comparisons.

More initiatives on **local, national and EU level have to be organized to raise awareness on the negative sites of social media platforms** not only for professionals working in the CCS, but in general for all people from all ages and backgrounds.

Being aware of the online threats that exist, as well as knowing how to handle online harassment such as online hate speech, virtual mobbing, doxing, spamming, etc. is a must to know! Moreover, it's important that people who experience some kind of harassment encourage discussion, share their experience and know where to find help and support.

The EU Commission has to **stimulate dialogue among different stakeholders through appropriate self-regulatory actions**, as well as promote a responsible use of online platforms. It has to promote effectively the constitution of a social media ecosystem community gathering developers, designers, users, artists, entrepreneurs and researchers. Discussions with the CCS representatives and different actors should be periodically held.

In order to develop relevant policies, the **EU has to encourage CCS representatives and public and private authorities to provide accurate quantitative and qualitative data**, contributing to the work of the Commission. Despite that the EC has produced several studies about the impact cultural and creative sectors have on EU economic growth yet there is more to do in this direction.

It is difficult to measure the impact and dynamics of the CCS, but more support for initiatives and cooperation have to be offered. A significant challenge that should be tackled is the inclusion of cultural micro-enterprises in statistics. (An example cited: nearly 99% of market players in the music sector in Central and Eastern Europe are micro enterprises, and are therefore invisible in terms of statistics). Also, according to statistics, the flow of information to SMEs should also be improved (a significant number are not aware of the EU initiatives that may have an impact on them), as well as the lack of sufficient and reliable data in the sectors is one of the barriers to finance for many professionals.

The integration of culture and technology would set solid technical foundations for developing the CCS and can be effectively applied to the cultural and creative sectors helping them to generate useful outcomes. Following, the **EU has to support Member States in constructing a national cultural big data system that can support cultural policy agendas for the new era**.

Many emerging cultural and creative enterprises are seen to be embracing new emerging technologies to analyse data, in order to enhance their creativity and operational effectiveness. Therefore, this strategy should be followed as well from Member States, because it can not only help them make relevant cultural decisions but it can also connect all parties in the cultural ecosystem. The most important thing for governments to think about is how to analyse and apply the collected data to benefit public policymaking as well as the private sector. Big data helps gain insights into audience needs, optimise resource allocation, enrich cultural content and enhance cultural dissemination.

By making better use of big data, countries can put themselves in a better position of developing into an international hub of cultural exchanges between Europe, and the rest of the world.

The EU has to support the creation of more tools such as the Cultural and Creative Cities Monitor, a wonderful idea on how to assess and benchmark European cities.

The Cultural and Creative Cities Monitor is designed to help national, regional and municipal policy makers identify local strengths and opportunities and benchmark their cities against similar urban centres using both quantitative and qualitative data. It is thus **an important instrument that serves to promote mutual exchange and learning between cities**.

The pool of comparable data generates new questions and insights into the role of culture and creativity in cities' social and economic well-being and can be perfectly used by policymakers, CCS representatives and other relevant actors. As a tool, the Cultural and Creative Cities Monitor also helps cities measure their cultural vibrancy and attractiveness through scores and ranking which are certified by an institutional subject such as the Joint Research Centre of the European Commission. In addition, it is helping assess the current cultural and creative assets of the cities, making it easier for the different governance levels to create a future policy action framework.

CONCLUSIONS

The CCS have demonstrated during these years its potential in innovation paths and in creating working places and richness. This is why the present document and the purposes of the overall project are to give a contribution in boosting the learning process of adult learners working and interested to work in the CCS, because they play a crucial part for the development of the sectors. However, in order to stay competitive they need the possibility of access to relevant tools in order to acquire the skills and the competences linked to the deep changes faced by the CCS with particular attention to digitalization of the sectors.

What stated above suggests that CCS not only impact on the rest of the economy by producing and selling creative goods and services, but more importantly, they feed creative goods and services as intermediary inputs to other sectors, translating themselves into process or product innovations. Cultural and creative sectors, therefore indirectly contribute to economic growth by impacting on the innovation capability of the rest of the economy, through processes of sourcing, adoption, imitation, and buyer-supplier cooperation.

So they are a primary factor in the development of the world economy in the future. The impact of CCS are not exclusively economical, they can have the potential to spur local regeneration in urban and rural areas and sector renewal especially in relation to key technological platforms such as design, digital and clean tech. The need to create sustainable cities should be interpreted and based on culture of sharing resources, skill-sharing, sharing of visions, sharing of environment and urban infrastructure. Spheres that are relevantly impacted by CCS processes.

For these reasons it appears of crucial importance that local and national governments understand that, with the use of arts and culture, they can stimulate innovation and engage communities within the creative processes, generating social innovation and knowledge exchange. Policy makers have to ensure careful planning in determining the direction of these changes in CCS and in the overall economy, not forgetting to involve people in the process in a participative way.

Indeed, participation in CCS contributes to healthy populations in several ways. The engagement in arts, social activities and interaction within the communities can help with major challenges, such as ageing and loneliness. It can help to boost confidence and make people feel more engaged and resilient. Policymakers need to view culture as an economic, strategic and social investment, rather than as a simple cost.

Thanks to its non-formal way of conveying meanings, CCS can contribute to raising awareness on crucial issues like, for example, environmental ones inspiring individual and societal change. Indeed, the developing of CCS can contribute in raising a public awareness on the umbrella concept of “sustenaibility” which is crucial to economic growth in the next future.

In conclusion, the digital innovation combined with the competition of foreign markets make it necessary for CCS’ workforce to find new ways to engage with audiences, explore new revenue streams, and create new digital content. This is why cultural and creative workers, in particular adult learners, require a blend of creative, digital, managerial and entrepreneurial competences, coupled with soft skills to stimulate innovation across the board of occupations and within organisations.

There is, therefore, an urgent need to ensure that the cultural and creative sectors **have access to a pool of talented people with the right skills and abilities.**

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